



sarah vaughan  
*sings for lovers*



## sarah vaughan (1924-1990)

was blessed with a singularly remarkable vocal instrument, a four-octave contralto capable of shaking down the stars or plumbing oceanic depths. From 1977 to 1982, Vaughan recorded for Pablo Records, and her work for that label, a balladic cross-section of which is presented herein, is some of the finest of her long and distinguished career. Most of these eleven love songs are prime entries from the Great American Songbook, one exception being "Like a Lover," a captivating Brazilian import whose co-composer, Dori Caymmi, joins Vaughan on voice and guitar. Whether backed by full orchestra, all-star small groups, or a complement of Brazil's best, Sarah Vaughan sings not solely for lovers, but for lovers of singing at its most musicianly.



- 1 in a sentimental mood 4:23
- 2 easy living 4:39
- 3 you are too beautiful 3:34
- 4 love dance 3:27
- 5 more than you know 6:45
- 6 i didn't know what time it was 4:00
- 7 prelude to a kiss 5:57
- 8 my old flame 6:13
- 9 day-dream 5:01
- 10 like a lover (o cantador) 4:42
- 11 tonight i shall sleep (with a smile on my face) 3:58

sarah vaughan—vocals, *with*

Louie Bellson, Ray Brown, Dori Caymmi, Roland Hanna, Harold Jones, Joe Pass, Oscar Peterson, Bucky Pizzarelli, Waymon Reed, Jimmy Rowles, Andy Simpkins, Zoot Sims, Grady Tate, Eddie "Cleanhead" Vinson, Frank Wess, and Mike Wofford

Original recordings produced by Norman Granz  
(except #3, 4, 6 by Sarah Vaughan; #10 by Aloysio De Oliveira)

Compilation produced by Nick Phillips  
Remastering, 2005—Kirk Felton  
(Fantasy Studios, Berkeley)

Total Time 52:39

[www.concordmusicgroup.com](http://www.concordmusicgroup.com)

Pablo Records, Tenth and Parker, Berkeley, CA 94710

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she had one of the most remarkable voices ever heard. Sarah Vaughan, whom her friends called Sassy, had a four-octave range and the ability to sing anything that came into her creative mind. She could have been an opera singer but instead spent her life singing jazz and popular music, wrapping her wondrous voice around standards and making them her own.

Born March 27, 1924 in Newark, New Jersey, Sassy sang in church as a youth and had extensive training as a pianist. She won an amateur contest at the Apollo Theater in 1943 and was hired by Earl Hines to join his big band as a singer and second pianist. While with Hines, she had the opportunity to sing next to Billy Eckstine, and learn about bebop from Charlie Parker and Dizzy Gillespie. When Eckstine formed his own bop-oriented orchestra the following year, Vaughan, Parker, and Gillespie were among its stars.

Sarah Vaughan was among the first singers to fully grasp the intricacies of bebop. That—coupled with her remarkable voice, musical talents, and willingness to express what she felt—made it obvious that she was headed for stardom. After leaving Eckstine in 1945 and spending a few months singing with the John Kirby Sextet, she began her solo career.

Her recordings of “Tenderly,” “It’s Magic,” and “If You Could See Me Now” sold very well and, by the late 1940s, Sassy was considered one of the leading singers in popular music. She always worked steadily and drew large crowds to her concerts, club dates, and festival appearances. There were no off-periods for Sarah Vaughan, no matter what changes there were in popular music during the 1950s, ’60s, and ’70s. Her versions of such songs as “East of the Sun,” “Mean to Me,” “Doodlin’,” “Poor Butterfly,” “Misty,” and “Send in the Clowns” were definitive and her repertoire was huge. Whether teaming up with Miles Davis, Clifford

Brown, or the Count Basie Orchestra, or being featured with studio orchestras, in pop settings, or with the Los Angeles Philharmonic, she was the star. No one but Ella Fitzgerald was considered on her level.

Sassy’s last great period before her 1990 death resulted in a series of recordings made for Pablo between 1977 and 1982. *Sarah Vaughan Sings for Lovers* draws its 11 songs from those years, showing how beautiful her voice still was and how she loved to sing romantic ballads.

Vaughan is joined by a string section for a pair of Duke Ellington classics (including the obscure “Tonight I Shall Sleep [With a Smile on My Face]”), interacts with a quartet, and has separate duets with guitarists Joe Pass and Dori Caymmi (who vocalizes with Sarah on the haunting “Like a Lover”) and pianists Oscar Peterson (“More Than You Know”) and Sir Roland Hanna. Her magnificent instrument serves the songs very well, adding honest feeling and sensitivity to such classics as “In a Sentimental Mood,” “You Are Too Beautiful,” “Love Dance,” and “My Old Flame.”

The emphasis throughout is on the melodies, the lyrics, and the romantic side of the great Sarah Vaughan.

—Scott Yanow  
October 2005

Scott Yanow is the author of *Jazz on Film, Bebop, Trumpet Kings,* and *Jazz on Record 1917-76.*

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**JOHN COLTRANE** *Plays for Lovers* (Prestige PRCD-6020-2)  
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**STAN GETZ** *Plays for Lovers* (Concord Jazz CCD-6024-2)  
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**SARAH VAUGHAN** *Sings for Lovers* (Pablo PACD-6027-2)  
**DAVE BRUBECK** *Plays for Lovers* (Fantasy FCD-6028-2)

- 9 **day-dream** (Ellington-Strayhorn-Latouche) Famous-ASCAP 5:01  
with Waymon Reed—trumpet; Zoot Sims—tenor saxophone; Joe Pass—guitar;  
Jimmy Rowles—piano; Andy Simpkins—bass; Grady Tate—drums. Recorded August 15, 1979.  
From *Duke Ellington Songbook One* (Pablo 2312-111).
- 10 **like a lover (o cantador)** (Caymmi-Motta-Bergman-Bergman) Berna Music-ASCAP 4:42  
with Dori Caymmi—acoustic guitar, vocal. Recorded October or November 1977.  
From *I Love Brazil!* (Pablo 2312-101).
- 11 **tonight i shall sleep (with a smile on my face)** (Ellington-Ellington-Gordon) Famous/Tempo Music-ASCAP 3:58  
with Frank Wess—flute; Bucky Pizzarelli—guitar; Andy Simpkins—bass; Grady Tate—drums;  
plus strings arranged and conducted by Billy Byers.  
Recorded September 13, 1979. From *Duke Ellington Songbook Two* (Pablo 2312-116).

Original recordings produced by NORMAN GRANZ  
(except #3, 4, 6 by SARAH VAUGHAN; #10 by ALOYSIO DE OLIVEIRA)

Recorded by Val Valentin at Group IV Studios, Hollywood  
(except #3, 4, 6 by Dennis Sands and Greg Orloff at Group IV, Hollywood;  
#10 by Mario Jorge Bruno and Luiz Carlos T. Reis at, RCA Studios, Rio de Janeiro;  
and #11 by Bob Simpson at RCA Studios, New York)

Compilation produced by NICK PHILLIPS

Remastering, 2005—Kirk Felton  
(Fantasy Studios, Berkeley)

Art direction—Jamie Putnam  
Sarah Vaughan photo—Jan Persson

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sarah vaughan—vocals

- 1 **in a sentimental mood** (Ellington-Kurtz-Mills) Famous Music/EMI Mills Music-ASCAP 4:23  
with Bucky Pizzarelli—guitar; Mike Wofford—piano; Andy Simpkins—bass; Grady Tate—drums;  
plus strings arranged and conducted by Billy Byers. Recorded September 13, 1979.  
From *Duke Ellington Songbook One* (Pablo 2312-111).
- 2 **easy living** (Robin-Rainger) Famous-ASCAP 4:39  
with Joe Pass—guitar; Oscar Peterson—piano; Ray Brown—bass; Louie Bellson—drums.  
Recorded April 25, 1978. From *How Long Has This Been Going On?* (Pablo 2310-821).
- 3 **you are too beautiful** (Rodgers-Hart) Warner Bros. Music/Williamson Music-ASCAP 3:34  
with Roland Hanna—piano. Recorded March 2, 1982. From *Crazy and Mixed Up* (Pablo 2312-137).
- 4 **love dance** (Lins-Martins-Williams) WB Music-ASCAP/Warner-Tamerlane Publ.-BMI 3:27  
with Roland Hanna—piano; Andy Simpkins—bass; Harold Jones—drums. Recorded March 2, 1982.  
From *Crazy and Mixed Up* (Pablo 2312-137).
- 5 **more than you know** (Youmans-Rose-Eliscu) Chappell & Co./WB/LSQ Music-ASCAP 6:45  
with Oscar Peterson—piano. Recorded April 25, 1978.  
From *How Long Has This Been Going On?* (Pablo 2310-821).
- 6 **i didn't know what time it was** (Rodgers-Hart) Chappell & Co./Williamson-ASCAP 4:00  
with Joe Pass—guitar; Roland Hanna—piano; Andy Simpkins—bass; Harold Jones—drums.  
Recorded April 25, 1978. From *How Long Has This Been Going On?* (Pablo 2310-821).
- 7 **prelude to a kiss** (Ellington-Mills-Gordon) Famous/EMI Mills-ASCAP 5:57  
with Joe Pass—guitar; Mike Wofford—piano. Recorded January 23, 1980.  
From *Duke Ellington Songbook Two* (Pablo 2312-116).
- 8 **my old flame** (Coslow-Johnston) Famous-ASCAP 6:13  
with Joe Pass—guitar. Recorded April 25, 1978. From *How Long Has This Been Going On?* (Pablo 2310-821).



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